

Eugenio Battisti

L'AREGINA

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LA REGINA

by
Eugenio Battisti

.
The analysis that he has made in these pages of the art works of Guido La Regina is a new proof of his aptitude for selecting from the vividness of the art the elements which place and characterize an individual authentic personality in the culture. His subject is a happy choice, as one of the qualities of La Regina is precisely that of knowing how to conserve his own integrity of line without turning his back on any cultural contact or experience: a relationship which La Regina, throughout his long activity, has endeavored always to render clearer and more immediate. In the objective qualities of the limpid purity of the works Battisti has reconstructed step by step the «iter» of the artist in his always increasing cultural radius. One might say that he works next to him, verifying with him the reasons and the meanings of the images hidden in the canvas.

G. C. ARGAN

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EUGENIO BATTISTI

Guido
LA REGINA

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G. C. ARGAN preface

I am moved to see in this monograph the names of two friends: Guido La Regina, a painter, whose work I have followed for years with increasing interest and appreciation, and Eugenio Battisti, one of the most gifted and able of the younger art historians.

Fortunately the time has passed when the epithet « dilettante » and « journalist » are applied to those scholars who work in the field of modern art. However, it is still rare, and not only in Italy, that an art historian confronts the problems of contemporary art with the same coherence and methodology that he devotes to the art of the past. If it does occur at times it is due to the initiative of Lionello Venturi. In 1928, when I was his student at Turin, he was the first university professor to give lectures dealing with modern art. Later, in 1945, when he returned from political exile, he dedicated himself to forming in Rome a school of scholars especially versed in the problem of methodology and thus equally capable of working in the field of contemporary art or art of the past. Eugenio Battisti is a brilliant example of this second school

of Venturi. He is an excellent philologist, skilled in archival work, an historian of wide scope, aware of the problems and prompt to extend his research through the whole area of history that bears on the question under consideration. He is convinced that the critical faculties are always sharpened in the examination of problems of the present.

The analysis that he has made in these pages of the art works of Guido La Regina is a new proof of his aptitude for selecting from the vividness of the art the elements which place and characterize an individual authentic personality in the culture. His subject is a happy choice, as one of the qualities of La Regina is precisely that of knowing how to conserve his own integrity of line without turning his back on any cultural contact or experience: a relationship which La Regina, throughout his long activity, has endeavored always to render clearer and more immediate. In the objective qualities of the limpid purity of the works Battisti has reconstructed step by step the « iter » of the artist in his always increasing cultural radius. One might say that he works next to him, verifying with him the reasons and the meanings of the images hidden in the canvas. In such an aware and active collaboration of artist and author, the so-called critical judgement becomes superfluous and almost immoral since the task of a critic is simply to explain as a cultural problem the problem the artist has posed and resolved as an individual. This book documents the path of the artist to his maturity and indicates not only his present stage, but calls attention to the changes and developments that he feels the artist will follow. The work of La Regina becomes always surer in its line of development. However, this is but one reason why we believe that such a clear critical scrutiny cannot but help an artist, himself so engaged in the study of clearness and purity in his own works.

December 25, 1961

E. BATTISTI recent works by La Regina

Glancing through the plates of this monograph on the most recent paintings of Guido La Regina two impressions, both positive, are received. The first is of a strong temperament and a complete engagement which lead him to work with opposing forces — now of material, now of color, now of composition, with chromatic leaps from the deepest blues to the most piercing reds from white to black — from a background smooth and enameled to one rough and three dimensional as a graffito or relief. The second impression is, in spite of the conflict, one of consistency and coherence. The paintings are infused with a propulsive richness and a self control that is more than art — it is also moral. They give, in a certain sense, the most effective reply to those critics who only a few years ago were unable to understand why an artist such as La Regina should turn from the serene paradise of his landscapes and the gaiety of the Mediterranean still lifes — why a painter such as this — already acclaimed — would precipitate himself into the chaos of unformed symbols (one does not yet speak of « informal »). The tumultuous world of abstract

images, which has replaced the less exacting process of the stylization of nature and has enriched the palette and the fantasy of the painter, has been controlled by La Regina in such a personal way that the result is a group of excellent works. The fact that this is the third monograph dedicated to La Regina, more precisely to his non-figurative work, is a proof. The first monograph in 1952 by Ruggero Orlando followed his evolution during the most crucial period in which, as the painter himself said, he felt it necessary to substitute emotion for things. This was a moment characterized by still lifes which became increasingly stylized and were broken up in a neo-cubist manner. These, though at first still filled with joyous colors, were finally transformed into severely monochromatic, two dimensional compositions. Thus they pass from a world observed to one now wholly imaginary. These paintings date from 1946 to 1951, which in the history of abstraction is rather respectable and demonstrates not only the artist's capacity to keep abreast of the latest current, but also that sixth sense that an artist today must have to know when the crest of the wave is reached. Naturally such progress is not made without crises and pain, but, curiously, even up to the beginning of this new turning, the quality of his work is highest where nature is least evident. The boats, the nets, the small lateen crafts of Fiumicino, which unexpectedly reappeared in 1952, seem to be a decorative parenthesis, founded on the equivocation of the abstraction of the concrete but without consequence. Or perhaps one might say they served only to reintroduce by a back entrance the color that would become one of the most constant essentials of the art of La Regina.

But even from 1951 the subjects of the paintings ceased to be reproduction and analysis of reality. « Almost all of these paintings could in fact be called 'portraits of Space' and one must use a capital 'S' as it is autonomous, personal, transcendental », Ruggero Orlando has written in re-

gard to these works. It is a space, however, one feels no more profound than that suggested by a collage and, in fact, these compositions have been often translated into perfect and brilliant serigraphs.

This return from the emotion of objects to color and their chromatic impression meant also less rigid stylization (the works done in 1949 and 1950 were more rational and simplified). At the same time a new approach to reality may be observed, there is a beautiful, natural geometry in his lines of force. Evidently in the leap so shortly made toward abstraction there was too violent a wrench from nature — the world of fantasy, deprived of color, seemed impoverished to the artist. The solution of the crisis, as we are able to establish from the works reproduced in the beautiful monograph of 1953 by Nello Ponente, was spontaneous and happy. The geometric scheme became so complicated that it lost its geometric quality and was transformed into a kind of irregular mosaic of pure colors, audaciously counterposed with a result not only decorative, but, because of the multiplicity of contrasts, also dramatic. It is to these works one refers when one insists on the Mediterranean or even southern character of La Regina's art. It is probable that this southern side is also the basis of the still more tumultuous experiments which date from 1956 to the present and which are discussed in this third monograph. Experiments very diversified, not only between themselves, but in regard to the earlier works. In these works he confronts a unique problem: that is of a rich pictorial composition, completely independent of nature, within which images are not introduced by force, but in a way almost organic — as shadows or indefinite forms — created not by an external conscious experience, but from the painting process itself. La Regina protects himself from Freudian pitfalls, in that a true technical talent underlies his work. He not only is an excellent maker of jewelry, but has also done sculpture and when

he has had occasion to translate the sculpture into ceramic he has invented patinas of original colors. The materials he uses for his work are of great variety: from chalk to unusual oils, from enamel to tempera. He experiments always. He conquers difficulties by improvisation, by exuberance, working feverishly without pause or contemplation. If he changes his style, he abandons the half finished canvas, but he never fails to start again. He multiplies, not simplifies, his experiments.

The moments of greatest control occur at the conclusions of phases of sustained research and show the impress of a serene exuberant lyricism and colors of great musicality. These expressive characteristics are indeed marks of the Mediterranean temperament, and we are convinced that La Regina is most successful when they are most in evidence. In the evolution of the last five years, instead of suppressing these traits, he has placed increasing stress on them, translating them in the material, the color and the images.

In the first abstract works the composition was rigid, even when extremely fragmented; the color was ductile, changing, rich in character and originality, spontaneous and sure at the same time. There is then, on the one hand, deliberation, the wish to rigidly control and block fantasy; on the other hand, the irrepressible urge to joyously express oneself in the elaboration of the material. This battle was resolved happily many times, but always in a provisional manner. There was more of an armistice, a renunciation rather than a true peace.

Only at the end of 1956 was the problem not only resolved but overcome. The antithesis between self control and spontaneity came to an end, in fact, by a process of interiorization. The color became more dramatic, more elaborate, losing its immediacy in order to serve as a matrix from which the images at times emerge, at times are absorbed. Now a single tonality is dominant, de-

termining the effect and the composition of the painting — an effect both figurative and psychological. The background formerly without order and worked with the use of much material, has acquired a great richness and transparency, almost a depth, and as in a pool the image sinks slowly, branching and dividing.

But rather than to say it « sinks » it would be better to say it is « born ». In fact, instead of starting the canvas from the motif which will be the principal nucleus, La Regina begins from the background, adding to the images by means of a process of successive definition. The configuration is not imposed on the canvas or calculated in advance — it is the final conclusion. This way of working requires not only a rational self control in design, but a guide that comes from the brush itself. It is a more complex composition, one that can no longer lean on a geometric symmetry (which now would be too mechanical) but is rediscovered from time to time and depends on many factors.

And since the interpretation of nature is not the end of art, as the positivists believed, but one of the cultural reinforcements that the artist may employ in his works. On this level of creation it is completely futile to look for inspiration on the street or the flowering terrace outside the studio.

Thus the paintings from 1956 lose every direct remembrance of the green and blue of the Tyrrhenian coast and finally of those manifestations of an industrial civilization, which were in a certain sense abstract because of their anti-naturalistic aspect, such as the incandescent streams of molten metal and the reverberating reds of the furnaces of the steelworks of « Cornigliano » (fig. 5, 1955). The titles of the paintings also cease to refer to experiences from actual life. Curiously, the renunciation, not more dramatic but certainly definitive, of the last traces of

nature which persisted under the most diverse geometric-linear composition (also in the freest of the overlays which were almost like collages) coincided with a trip La Regina made to the United States. It was a trip that one could say he was well prepared for psychologically by his visions of the great furnaces and other elements of modern industry. However, the paintings that resulted from this trip reveal a pictorial effect: A neo-technical vision takes the place of the dramatic forms of the factories of Genoa which are not in the least mechanistic. There are no echoes of the Brooklyn Bridge (though it is produced) or of the skyscrapers of Chicago. He invokes instead a world without a plan, always in movement, confused, but full of dramatic contrasts, rich in the change and constant shifting of vivid values, human, and sentient.

An America almost Arcadian, without too much light and shade. The free-forms which at first suggested structures, smoke, luminous vibrations, enlarge and dilate, passing over (fig. 8 « Incontro 1956 », Private Coll., Rome) and at the same time in which they lose their definition are still in a certain sense naturalistic. They release themselves from the colors — they gain an illusion of reality.

In two other large canvases (« Momento Nuovo » 1956, fig. 1 and « Per un rosso » 1956, fig. 2) we have almost a reversal of values; if the luminous forms of fig. 6, still seem to suggest light coming from a shadow, now the contrast between light and shadow has completely disappeared, and thus, is born a play of values whether of color or design, completely autonomous and conditioned only by the dimensions and proportions of the canvas and above all by the psychological moment.

All the critics who have written of La Regina have insisted on the emotional sincerity, on the impulsive manner, on the elegance of design and color. But, perhaps, one of his greatest gifts is,

to paraphrase a literary term, that of narrator. More than the stylistic problem, there is, in fact, in abstract painting perhaps even more than in traditional painting, a problem of images. Now, the image, also if it is shaped autonomously, freely, independent of direct reliance on nature, possesses, even so, a life of its own, which rather often is longer than the act of a single painting, and which often develops in other works, even after fairly long interruptions. When he liberated him self from any reminiscence of subject, La Regina ceased to describe, but not to narrate. Only now his subjects are « shapes », unformed and assymetrical, which come from time to time to the forefront, as in cycles or cinema sequences, modifying themselves, reversing themselves, searching always a new rapport with the background in which they proudly set themselves up as the principal player. These spots or forms have an intense emotive character. They do not however have a surrealist undertone. They do have certain manifestations of neo-expressionism in the hardness of line in the contrasts, and the oscillations, perhaps excessive, of the color, which changes from deep and dense hues to an absolute black. But, in general, the usual style (which would seem in this period, the most adapted to the true temperament of La Regina) is always marked by a great joy of color and elegance, of a sincere emotion which is translated into dynamic forms that are not theatrical. They have a vivid and intense color that never becomes strident even when opposing colors are placed next to each other without regard, initially, to tonalities.

The stylistic aspect which becomes clearer from the examples cited and which we have defined as « narrative », that is to say the series of metamorphoses to which La Regina constrains his forms. He does not use many themes — two or three at the maximum, — of which one always dominates because of its dimensions and vivacity of color. It is a dialogue and that ex-

plains the importance of the background, as its essential context and which determines the « narrative ». The free-forms of *La Regina* are not simply placed on the background, they appear in the actual painting process. They remain bound to the background by a variety of rapports. They are further realized by the application of color, so the forms seem to progressively sink or emerge, almost as a stratum seen beneath water. Since they do not have an exact definition, there is never a line which indicates a separation either of color or motif. The sense of a complete participation at the source is facilitated, then by the fact that the forms, notwithstanding the chromatic weight never possess a three-dimensional value. On the contrary, they are two-dimensional in an almost graphic way. They make their appearances in a series of manifestations. In the works from 1956 the forms have large dimensions, so much so that they occupy the major part of the painting. Their substance is of such a density that the grain of the canvas does not show through (unlike « *Momento nuovo* » and « *Per un rosso* », fig. 1 and 2) but not so much as to create a plastic or coloristic discord.

The method of placement is for the most part curvilinear or definitely circular. Pain predominates in the forms, the black in plate 2; the black and the blue in « *Forme bianche* » 1956 (Coll. Privata, Roma). The dark and the black in « *Lo Spazio è verde* » 1956, and « *Appuntamento* » 1956 (Coll. D'Agostinis, Roma), fig. 3; the blue and black in « *Cobalto nero* » 1956, fig. 4; the dark and the black in « *Il racconto* » 1956, fig. 11, while the background, only in « *Forme bianche* » is in a dark tone in which the images seem negative in respect to the other works.

Toward the end of 1957, in a group of works exemplified by « *Due tecniche* » (Coll. privata, Roma), fig. 14, the forms become more elaborate as material. « *Due tecniche* » is, one might say, an experiment, in fact, while the form in the lower right has traces of brush strokes and

marks of the palette knife, the other motives are not only painted in a tighter way, but lose, in comparison, importance. In a brief time the enrichment of the material covers the whole canvas, resulting in the creation, together with the background color, another element possessing the part of an intermediary in this dialogue of free forms. For a period the background became so rich and complex that the forms themselves were invaded — at first by means of the intersections always more complex and finally dissolving the forms in the material and the color. The picture, at the same time, acquired a monochromatic tone while the color of the forms were reduced to black and white.

In 1958, almost in reaction, the forms assumed a violent withdrawal from the background, in a graphic manner, with vivid colors or glossy blacks. This development had been preceded by tentative starts in 1957. They group themselves on an axis, almost as in an ornamental design, or they arrange themselves consecutively: « Materie nere N. 1 » (Coll. Bardi, Roma; « Materie Nere N. 2 » fig. 32 « Materie bianche N. 1 » (Coll. Cianfarani, Roma) fig. 30, so that the episode of a background so insistent that it takes over the role of the principal protagonist, we consider a parenthesis, from the chronological point of view. But from the stylistic point of view the detachment from impressions of nature in the background was already complete. In fact, La Regina's research of a foundation exquisitely worked has never ceased, not only in oil media, but also in tempera. We do not imply, naturally, that the foundation must be applied with a palette knife or plastic materials such as sand and stucco employed. Many times a rich pictorial treatment with a graphic base is superimposed and repeated.

La Regina produced in 1958 one of his largest finest series precisely under this graphic impulse. The motifs became almost linear, shunning the center of the canvas for the diagonals with an

explosive violence, yet remaining always very elegant, so much so, that we can find parallels in the jewelry made by the artist. At this point the exposition of Pollock's works must have been decisive. La Regina adopted his technique of applying paint, nervously, almost automatically. The forms dissolved into a series of lines almost as if they were satellites turning haphazardly around a sphere. The influence of Pollock was, however, of brief duration. Very soon the background reassumed its rights and with vigor again takes over the role of protagonist from the forms. This time he eliminated color progressively until the forms became arabesques projecting from a surface now only black or white. Naturally, photographs accentuate this passing of the design from the clear ground to the ground that devours and assimilates them. In each case there was a brief transition from the preceding phase. And again, always in reaction, the forms spontaneously lose their curvilinear aspect and become rectilinear, disposing themselves as light and dark segments in a game of dominance: « Passo a Nord » 1960 (Coll. Nunzi, Rome), fig. 36; « Ritorna il Grigio » 1959 (Coll. Sacchi Janesburg), fig. 38; « Quelli » 1960, fig. 37. We have now the effect of the singing colors to which the forms contribute with their large bright outlines. The character of the background, however, remains very rich, projective, recipient of the light and shadow, so that the abstract forms shaped often from hollowed out zones are plunged down, sometimes violently: « Pittura 59 » (fig. 40) (Coll. Mc Toby, N.Y.).

In the latest works La Regina has had recourse to an expedient in order to render the background a still more active and energetic protagonist. He has bounded the canvas by means of parallel bands at the sides giving thus to the background the appearance of a relief panel with a rather hard, rough, granular surface and colors nearer to a fresco than oil or tempera, although they have at times a musical, lyrical effect. Naturally, one is not able to say that his investigat-

ions are completed — on the contrary — this monograph, as the preceding ones, leave him at a moment of change and development. Nevertheless the works here reproduced present the artist at one of his happiest moments. They also demonstrate his ability to realize compositions of vast dimensions, maintaining at the same time rich and dense colors. Besides, without being either too facile or too conceptual, the design has lost its automatic quality and become more complex. The color is no longer pure or in conflict but has acquired a tonal harmony. The point of contact between color and design is attained by means of the rich plastic elaboration, also through the use of colored materials and supports of various natures and effects by the ground which, on its part, becomes also an element of design. Another observation may be made concerning the works of this period: they have a great decorative value even though they are intense and often dark in mood. The content, however, remains latent, or better, is transformed by the calligraphy of the style. And the result is a staccato lyric elegance. In a world that is so restless, so overstimulated, this reserve this ready acceptance of the function of a painting as an object of serene contemplation can be looked upon as a mark of his admirable refinement. Perhaps the best paintings of La Regina are those that give most pleasure, that are without presumption, that can be looked at without the feeling they are conveying an incessant lecture. They conserve, then the function of those Mediterranean landscapes which the same artist painted, with the same ardor and the same delight, many years earlier.

But in the interval the range of emotion has been much enriched, the compositional inventiveness, and the variety of positional placement. Besides, the long and hard experimentation that the journey to non-figurative art demanded has produced various minor works, that had the function of 'studies' in the development of ideas to be realized in the finished works. Leafing

through this collection of reproductions one has the feeling, nevertheless, of his faithfulness to the motif, almost analogous to that which bound a Dutch painter of the 17th century to still life objects, or an impressionist to a particular landscape.

La Regina follows with curious attachment every theme for weeks and months, almost as if it were a living creature of whom he was fond. Not only this, but the same motif passes from the easel to his work in gold, from paper to cloth, and finally to ceramic. And, as if in acknowledgement, the theme divides into its various emotive states, so that it emerges not only as the diary of an artistic career, but of a life.

BIOGRAPHY

Guido La Regina was born in Naples February 13, 1909. His mother was Neapolitan and his father, a painter, was from Calabria. His father was his first teacher. In his studio, even before starting regular art studies, he came to know the working tools and their use. This concern for materials remained, even in his maturity, one of his characteristics. The first contacts with the new stylistic forms took place in Naples in the expositions of the futurists organized by Marinetti. Today, La Regina remembers being particularly affected by Boccioni: but in reality he no doubt entered the path of abstract art as other artists of his age by the later experiments of the second futurists who were without the first biting dynamism.

The composition of La Regina is, in fact, static on the whole, or in accentuated equilibrium. The futurist theory permitted various interpretations, and was above all a stimulus to rebel against the local ambient.

The atmosphere in the family was religious although not practicing. His early choice of themes

reflect this. We find among them sacred scenes, expressed by primarily graphic incised methods. But we find also a series of nudes in oil, already full of that joy of life which he was to affirm with greater freedom in his landscapes.

In Naples he knew Gemitto and Di Giacomo (1924). He quickly became a part of their circle even though after the leaders moved away from the Carmine area he preferred to remain with the markets, the port, and in particular, the sailboats. He became a friend of Casella and thus had the opportunity to meet in his library the cultured men of Naples. The city, the sea, the countryside — this same concern with the structure of an image in a precise manner he resolved in a series of chromatic emotional impressions often superimposing or bringing together elements without regard for the design as a unit.

In 1929 and in 1931 La Regina went to Paris to study the Impressionists. He remained above all drawn to the tearing down and rebuilding of composition in Cezannes's work. However, stylistically he remained closer to the expressionism of the post Cezanne period. The Neapolitan ambient would not allow him a generic change.

A stylistic change of direction was imposed by Fascism. La Regina did not adhere to the critics of the Belle Arti, thus excluding himself from official shows, from the Biennali to the Quadriennali. During this period he worked as a scenery designer, executed mosaics for churches, made graphics, and when possible appeared in one man shows. His attempt to expatriate himself to France was frustrated by the grave illness of his father. In January, 1940 he was called to the Army. It was for him an agonizing experience. After the liberation he definitely moved to Rome and began to paint skeletons in a neo-cubist style. Death was an obsession with him. His stay at Villa Massimo between 1945 and 1949 returned him to a more normal am-

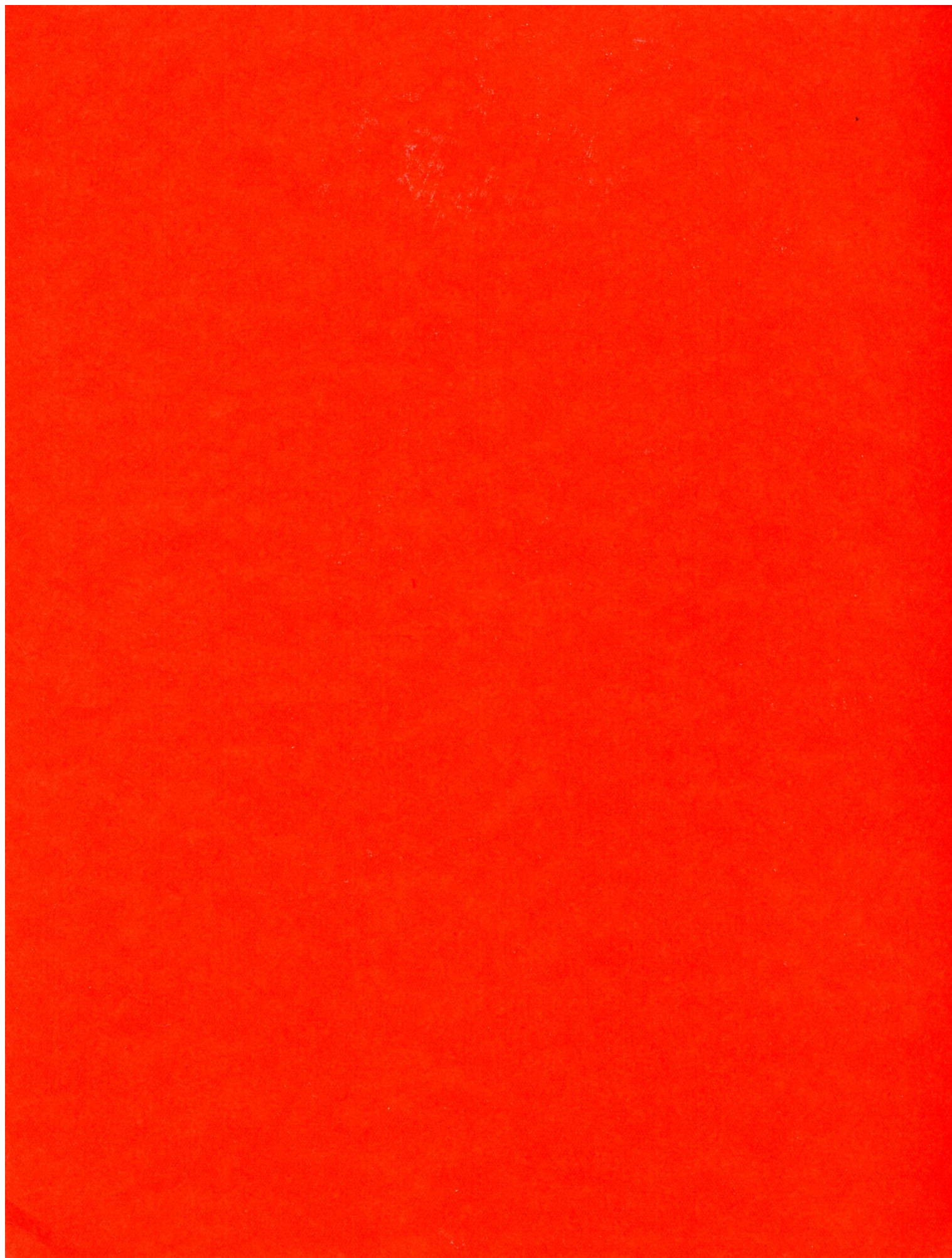
bient and helped to clarify and simplify his composition and his palette, giving to his work a tone of happy elegance, also when troubled and dark images continue to emerge carrying with them expressionistic inflections. Already in his one man show held in Rome in 1950 he placed himself along side the young abstract painters with a spontaneous and faithful participation in the new ideas. We find him associated with Burri, Crippa, Dova, Fontana, etc., in the « Manifesti del Movimento Spaziale » in 1951-52. In the competition for the Michetti Prize, which he won and which signalled the official victory of abstract art in the South, found him in the center of a violent polemic which, however, did not prevent the winning work from being exhibited in the Pescara museum. La Regina is not a polemicist: rather, in a recent interview on « Telesera » he declared that the true battlefield of the artist, also in political matters, is their work. He responded to the interviewer in the following words, « The conversation with the public, with society, is continuous, but we have our own methods of expression ».

Recent criticism in the American as well as the German press on the occasion of the exposition of the artist's work (Chicago and New York in 1955 and Frankfurt, Cologne and Dusseldorf in 1958 and 1959) shows a positive impression of the complexity of his figurative language, especially its color. This underlines the increasingly cordial welcome given to the lyricism and vivacity of the abstract works of La Regina.



PLATES

argina





1 - Momento nuovo, 1956



2 - **Per un rosso**, 1956

3 - **Appuntamento**, 1956 (Coll. d'Agostinis, Roma) ►

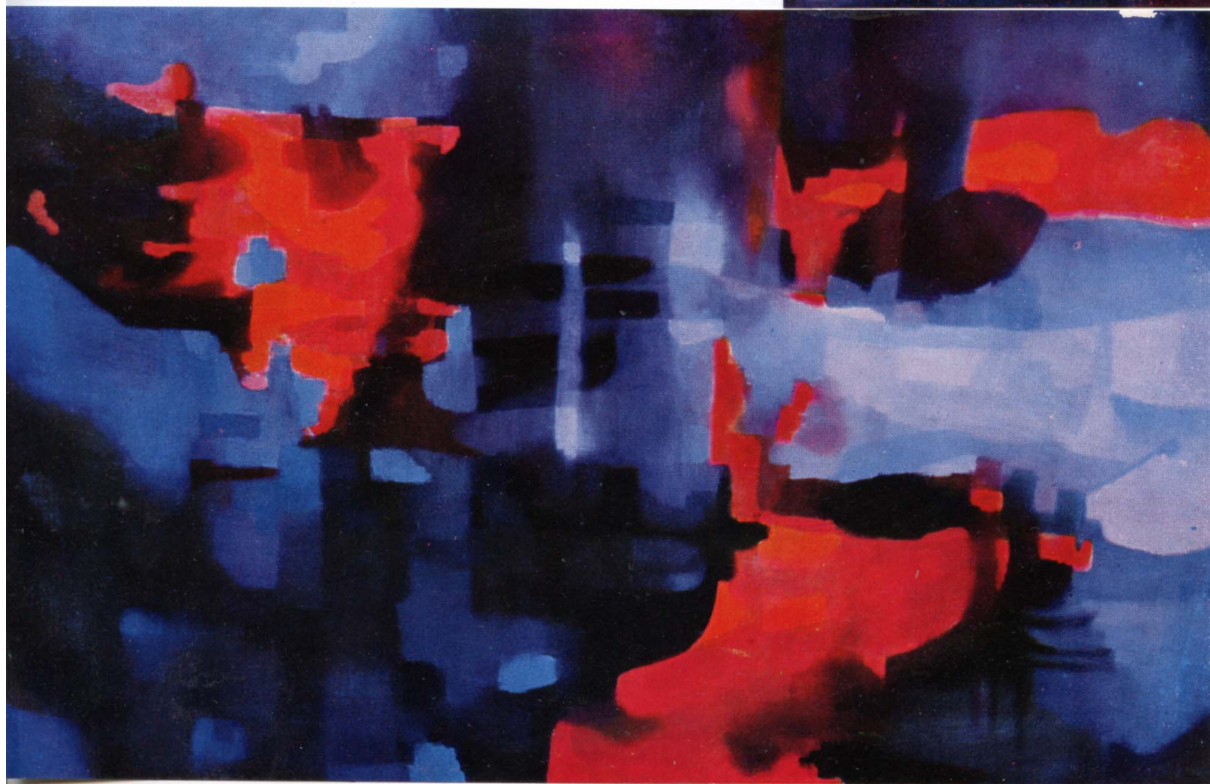




◀ 4 - Cobalto-nero, 1956



5 - Acciaierie di Cornigliano, 1956 ▶

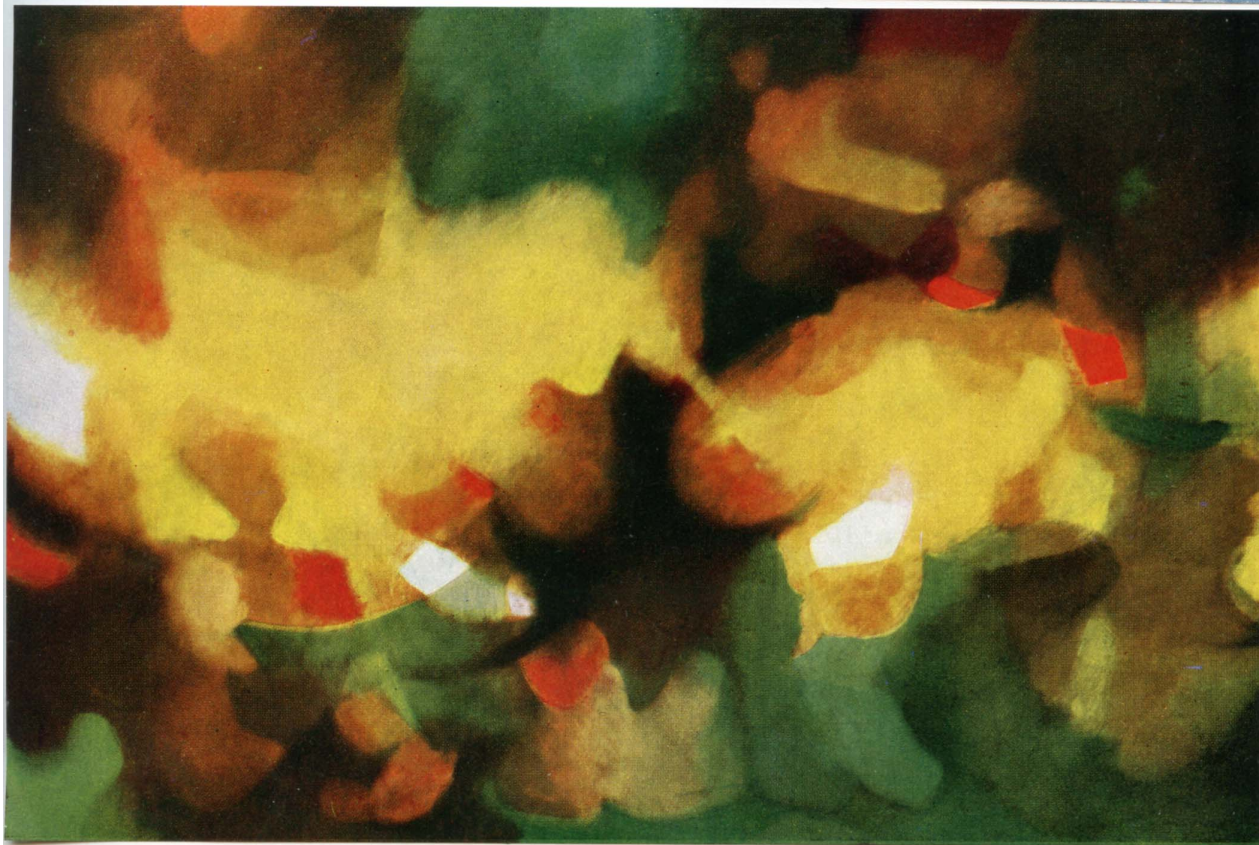


6 - Tre rossi, 1956
(Propr. privata, Roma)

7 - **Gaio**, 1956 (Coll. Piazza, Roma)

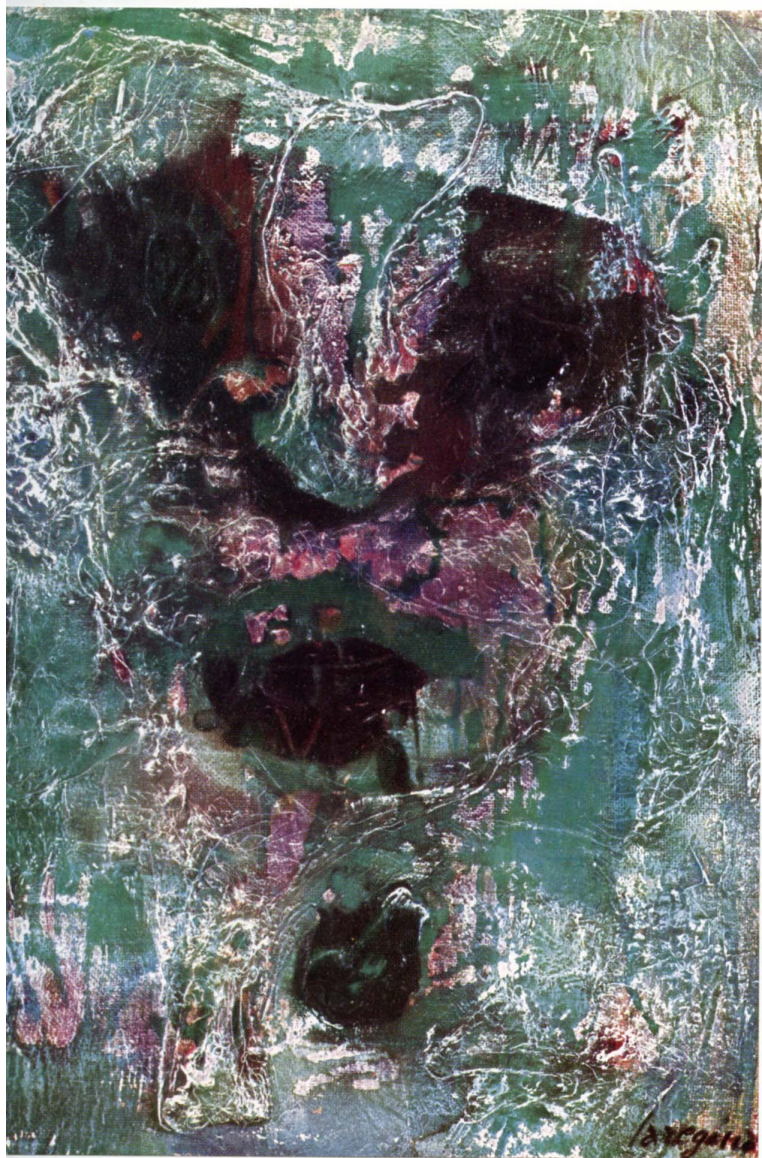


8 - **Incontro**, 1956 (Coll. privata, Roma)





9 - Giallo-nero, 1956



10 - **Materie diverse**, Op. 3, 1958 (Coll. Luzzi, Roma)



11 - **Materie diverse**, Op. 18, 1959
(Coll. Nunzi, Roma)



12 - Immagine nera, 1957



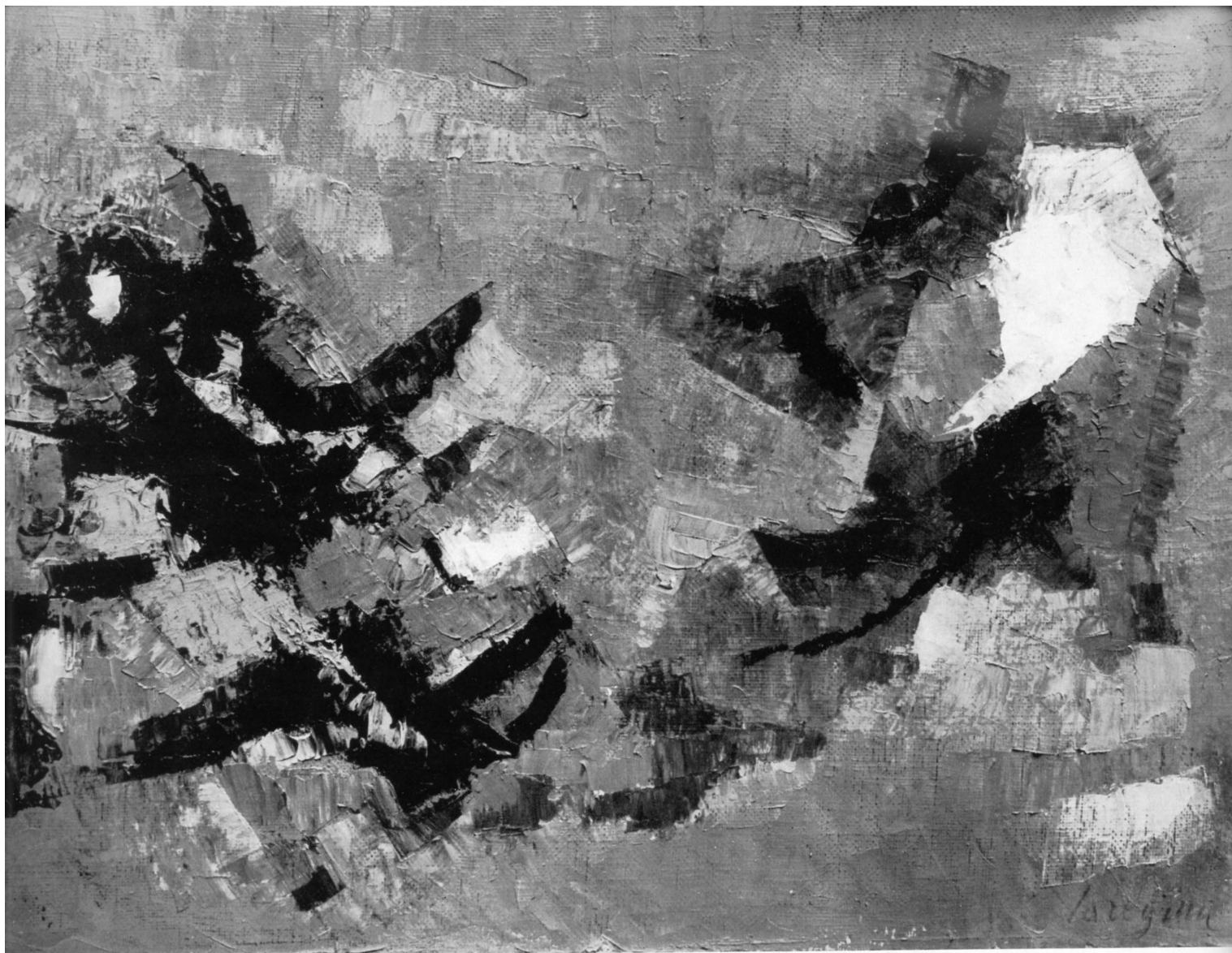




14 - **Due tecniche**, 1957 (Coll. privata, Roma)



15 - Irrequietezza, 1957
(Coll. Luzzi, Roma)



16 - **Fondo grigio**, 1957 (Coll. privata, Roma)

17 - **UBA-UBA**, 1958
(Coll. Ulivi, Roma)

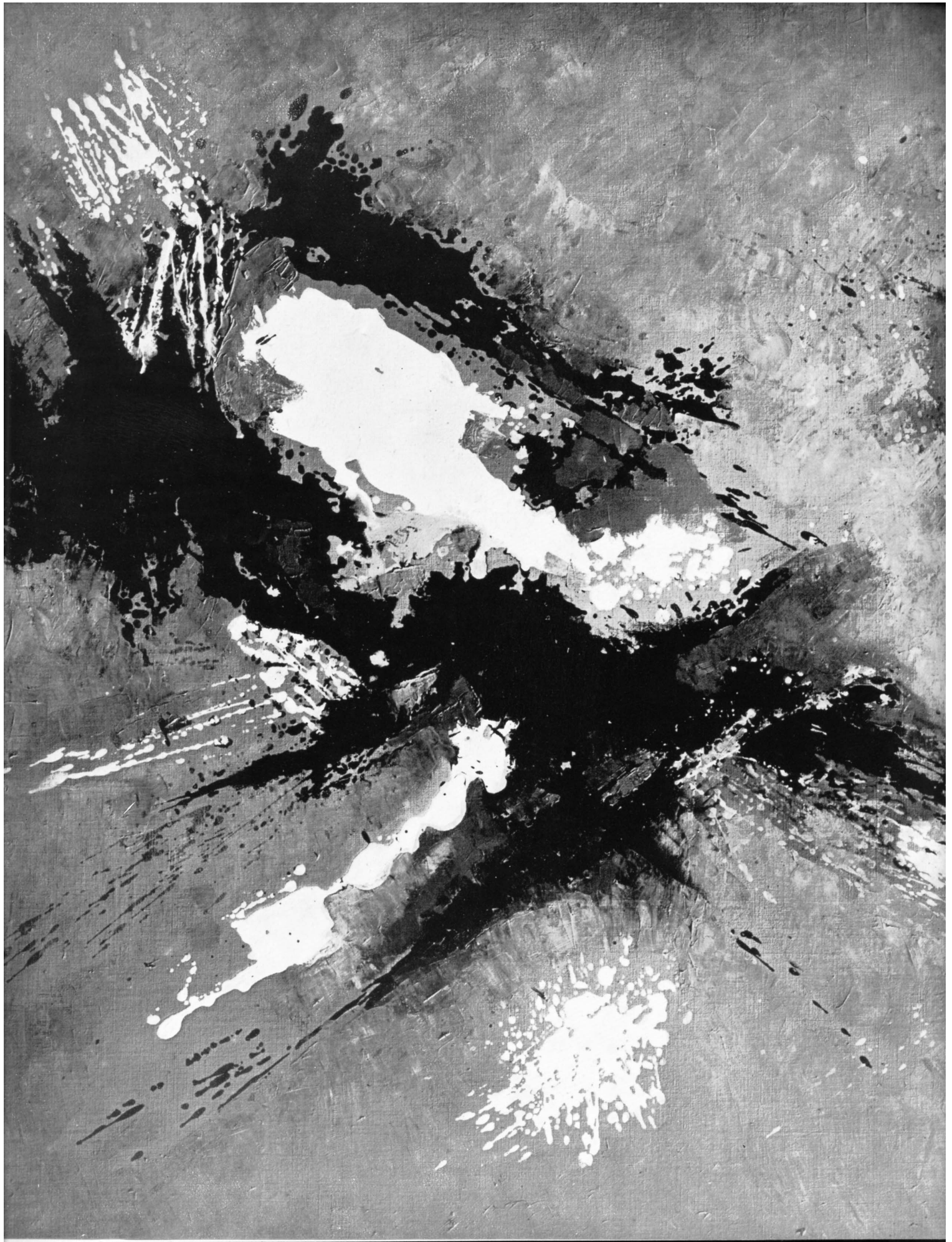




18 - **Omaggio a Lilli**, 1958 (Coll. privata, Roma)

19 - **Momento blù**, 1958







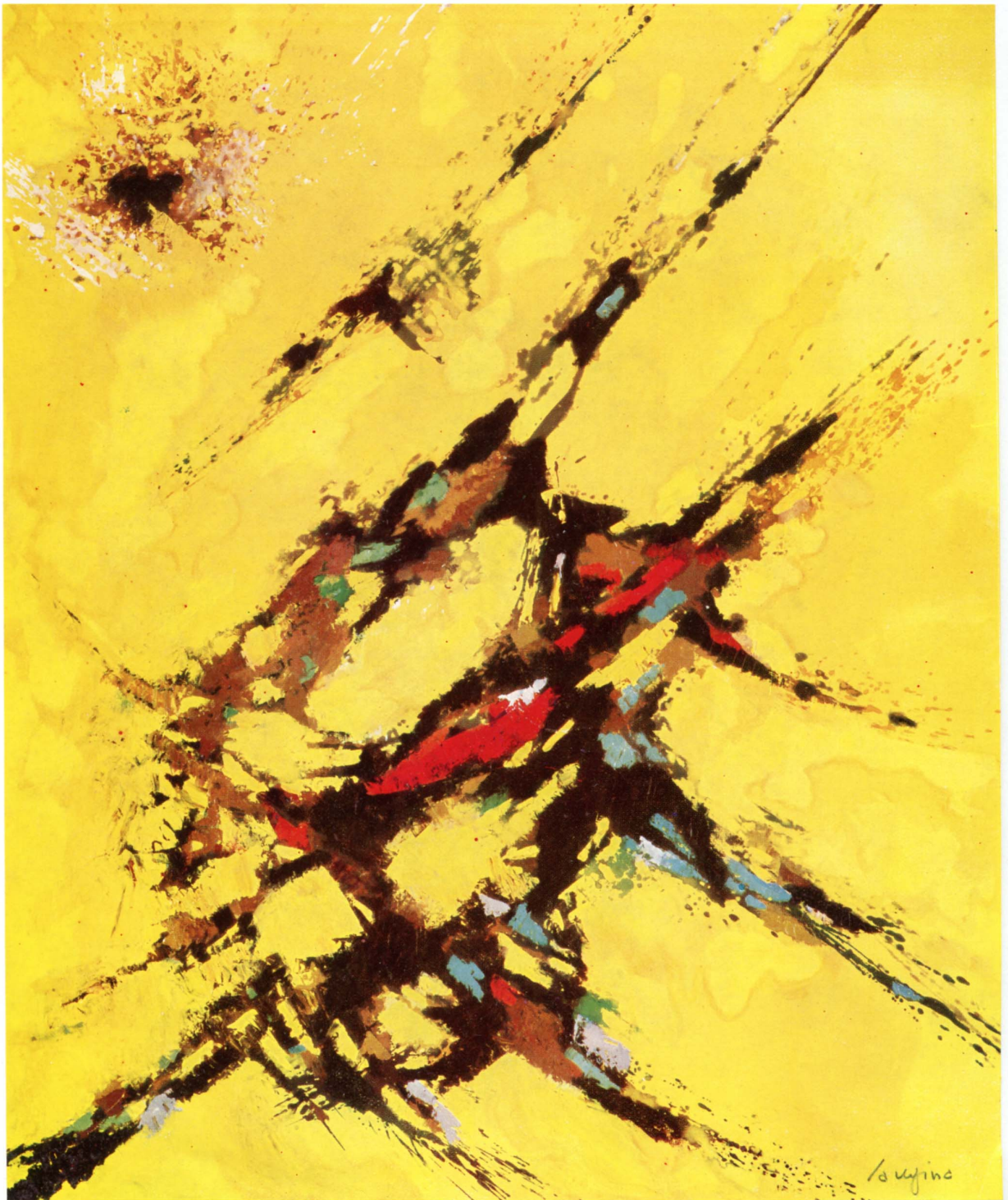
20 - Dal Grigio, 1958



21 - **Rosso-blù, forme 57**, 1957 (Coll. Hoyling, Sidney)



22 - Spazio rosso, 1958



23 - **Dal giallo**, 1958 (Richartz Wallraf Museum Köln)





25 - **Precisazione**, 1958



26 - Dinamica 58, 1958



27 - **Materie diverse**, Op. 2, 1959



Spazio viola, 1959 (Galleria Nazionale d'Arte Moderna, Roma)



29 - Per un bianco, 1958



30 - **Materie bianche**, 1959 (Coll. Cianfarani, Roma)

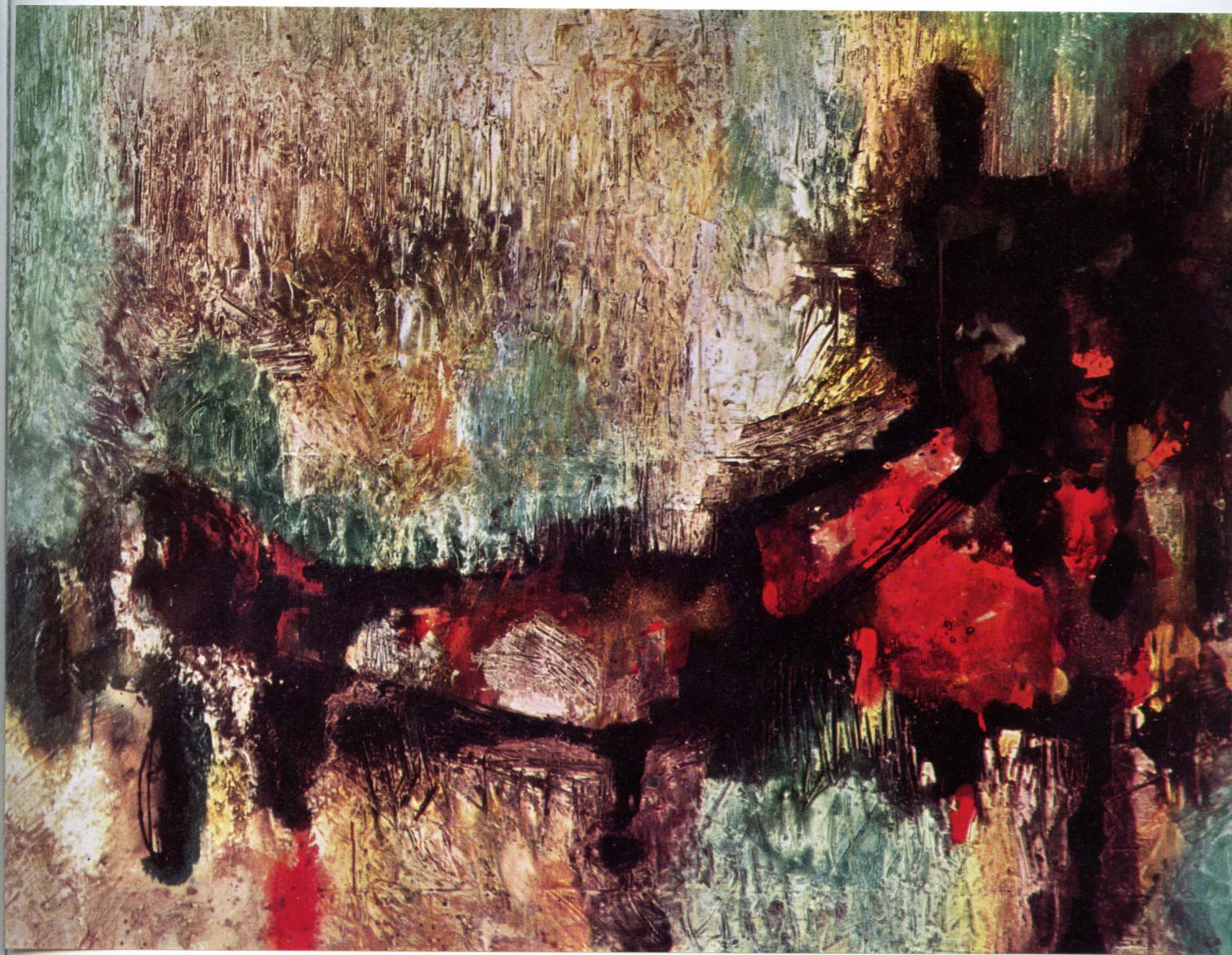


31 - **Spazio blu**, 1959 (Pinacoteca di Chieti)



32 - **Materie nere**, n. 2, 1959



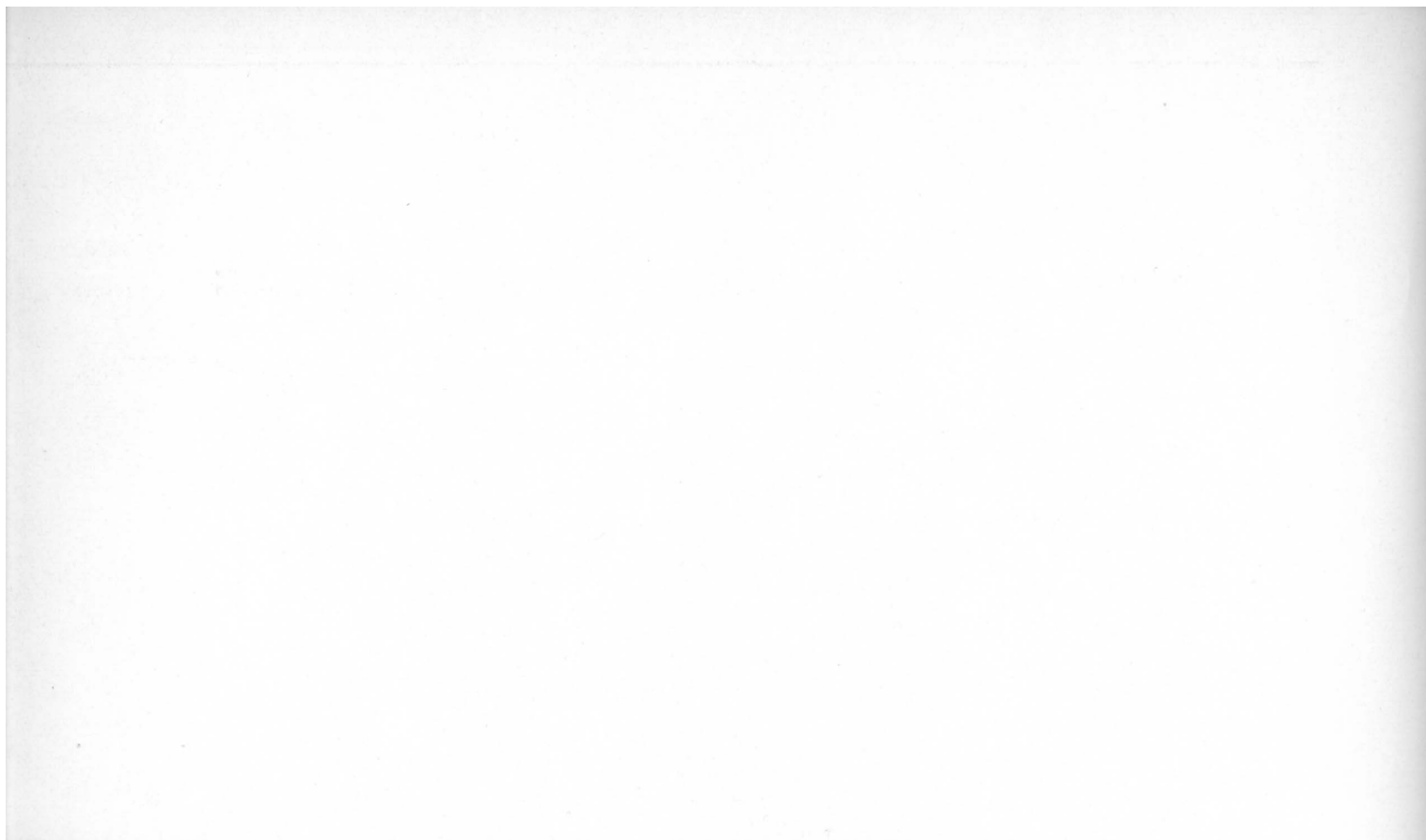


34 - **Racconto lungo**, 1958 (Coll. Papi, Roma)



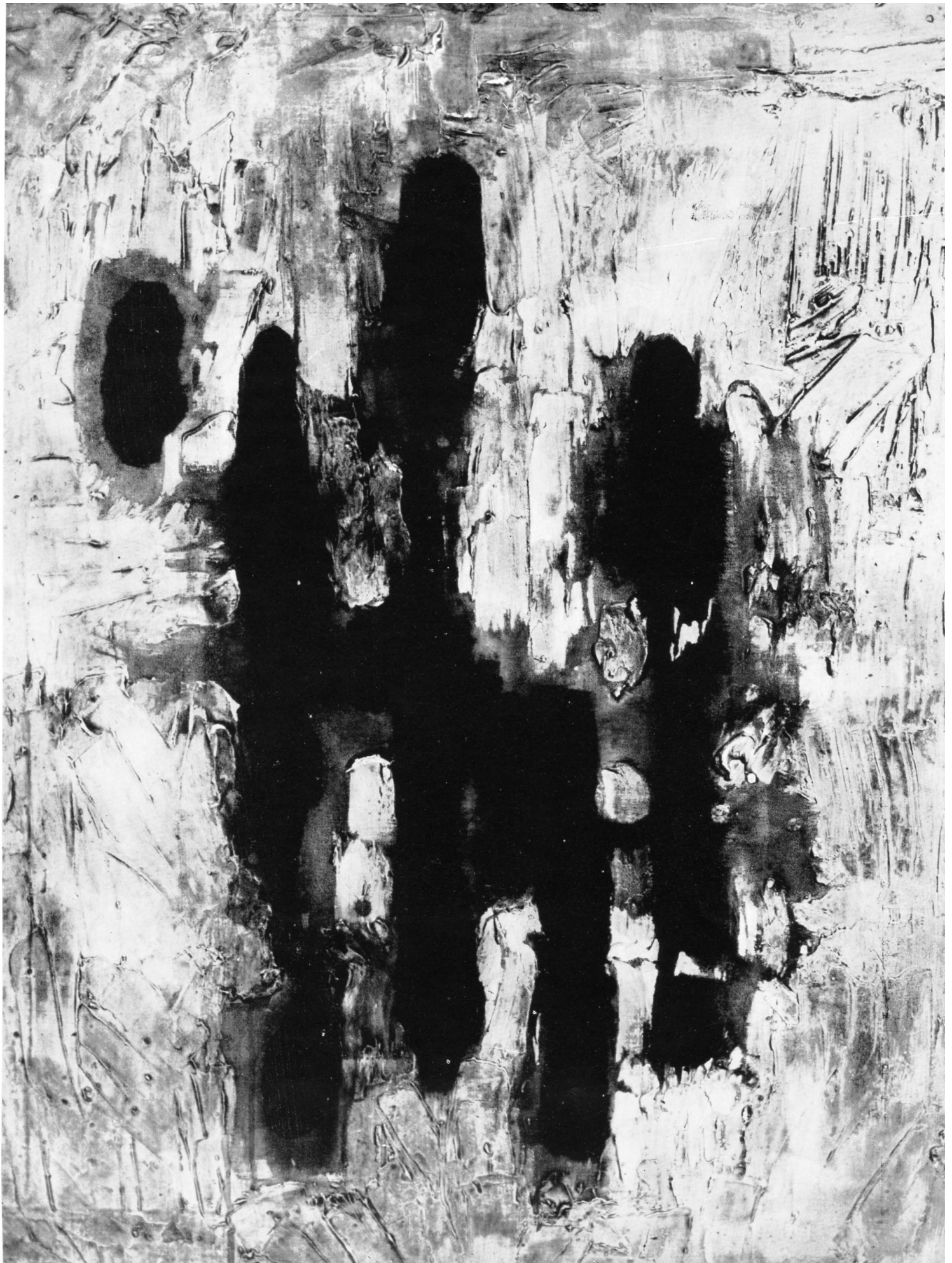
35 - **La favola di Peter**, 1960 (Coll. Papi, Roma)





37 - **Quelli, 12**, 1960

38 - **Ritorna il grigio**, 1959
(Coll. Sacchi Johannesburg)





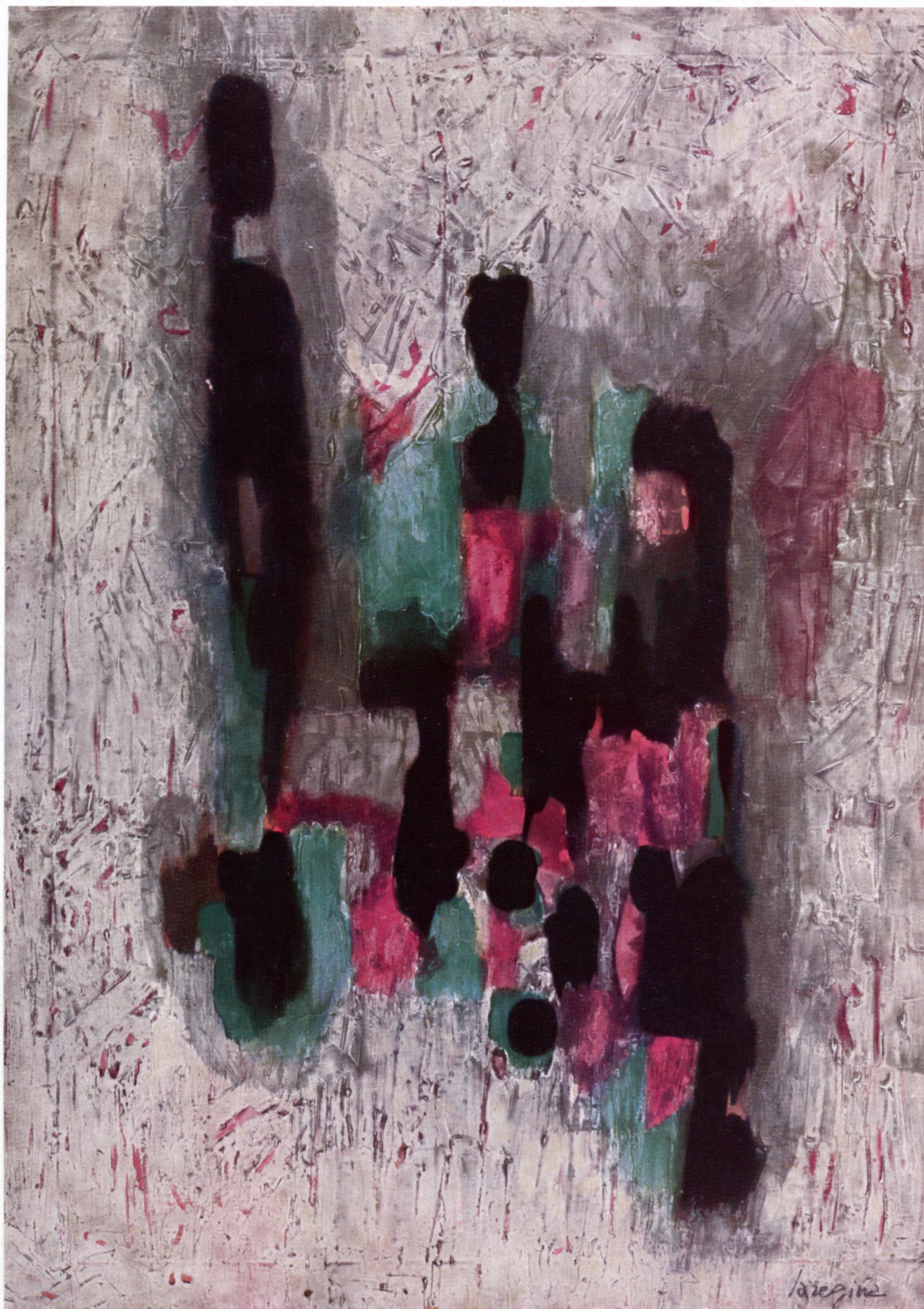
◀ 39 - **L'armadio dei sogni**, 1960
(Coll. Nunzi, Roma)

40 - **Pittura 59**, 1959
(Coll. MacToby, New York) ▶





Lazegine



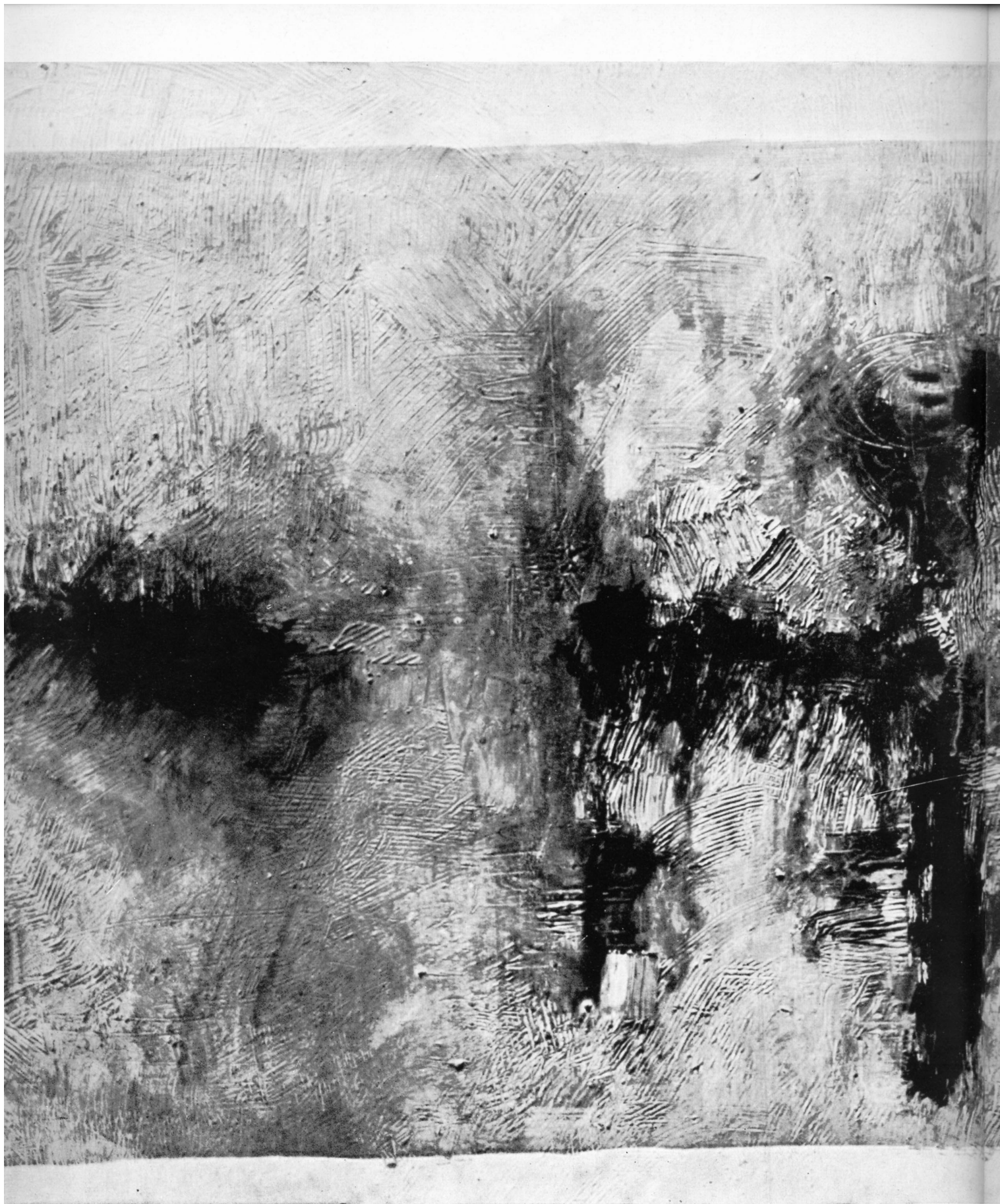
42 - Rosso-nero, 1960



43 - Materie diverse, Op. 16, 1961

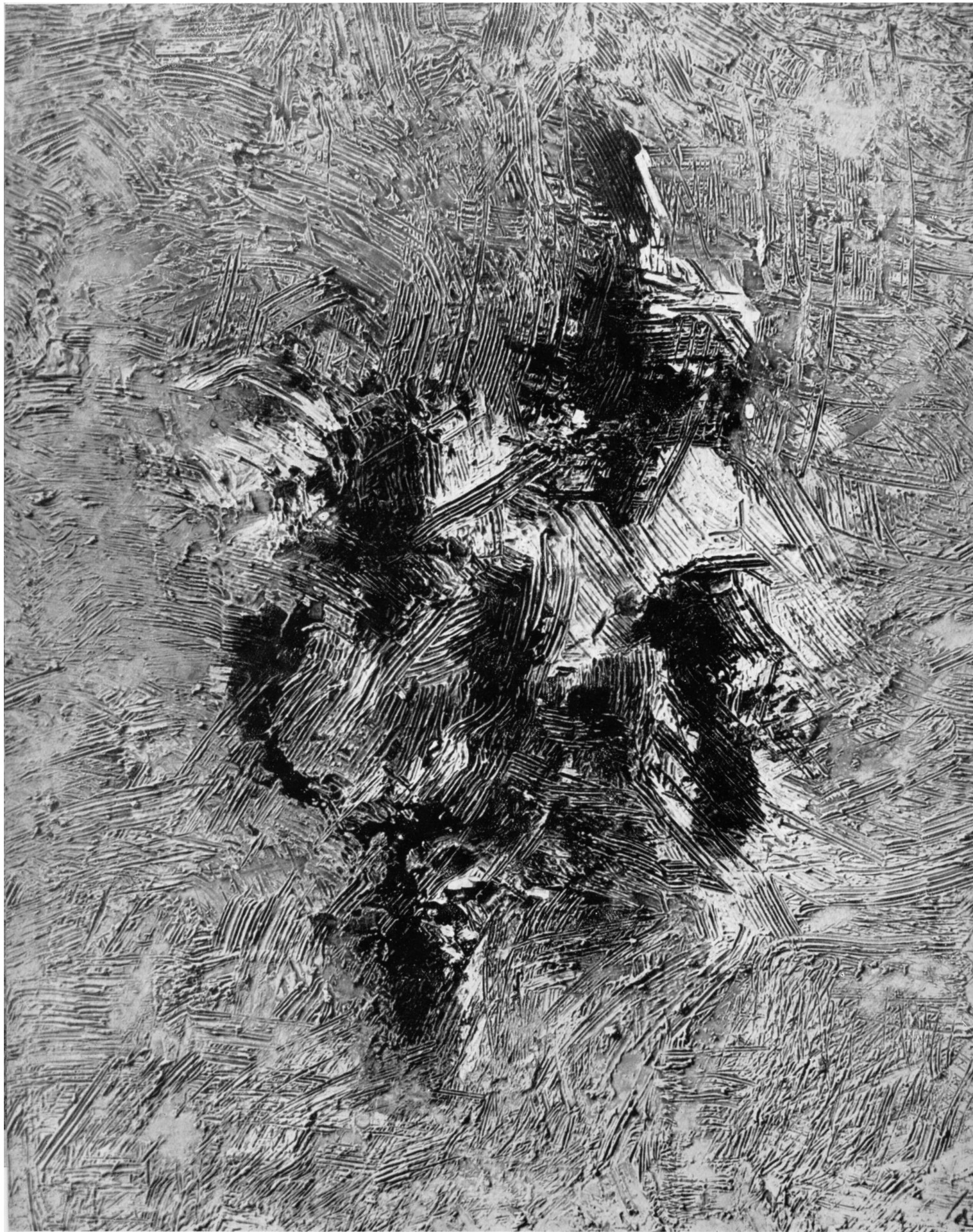


44 - Il muro racconta, 1960





ovest, 1960



◀ 46 - **Il muro di Gregorio**, 1959
(Coll. Luzzi, Roma)

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